Georges Seurat
Invitation to the Side-Show (La Parade)
1887-88
The Metropolitan Museum of Art,
Bequest of Stephen C. Clark, 1960

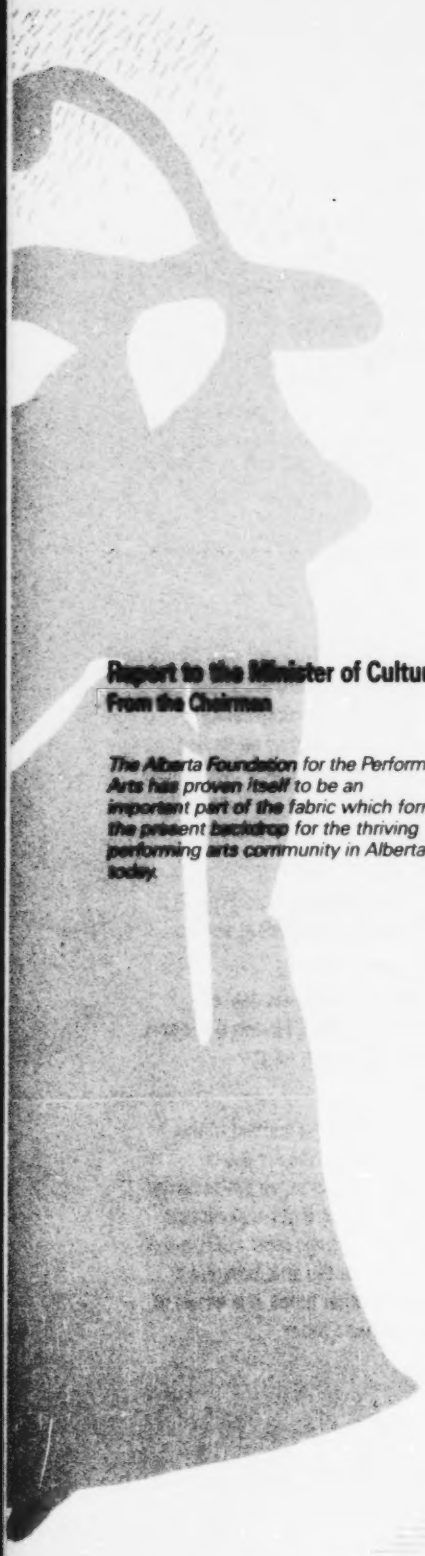
A Place for the Arts

A peculiar phenomenon emerged toward the end of the nineteenth century in Paris, France, a phenomenon which persisted well into the first half of the twentieth century. Visual artists depicted the lives, work, and trials of performing artists as they never had before. In turn, performing artists paid close attention to the revolutionary new perceptions of the great painters of the times. The unprecedented intermixing of ideas produced a cultural environment that resulted in some of the most important artistic creations of modern times.

Environments change continually whether natural, social, economic, or artistic. What is it in our surroundings that allows the imagination and creative spirit to flourish at certain times, or to decline at others?

The financial opportunities open to performers and arts groups have a great deal of influence on the social impact which the arts can have at any given time. Financial support to the performing arts is the principal concern of the Alberta Foundation for the Performing Arts.

In this year's annual report, public arts funding is discussed in the larger context of the development of a complete environment in which the arts can thrive. The Paris arts environment at the turn of the century was charged with energy and creative productivity. There are exciting new developments in the Alberta arts environment that recall aspects of the Paris arts scene at the beginning of the twentieth century. Perhaps most notable this year is the emergence of many types of celebrations or festivals for the arts, bringing a wider range of artistic expression to the public. Looking back to other times, it is easier to understand the impact being made in the performing arts in Alberta today.



Report to the Minister of Culture
From the Chairman

The Alberta Foundation for the Performing Arts has proven itself to be an important part of the fabric which forms the present backdrop for the thriving performing arts community in Alberta today.

Dear Madame Minister:

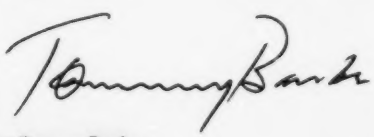
Festivals made the big news this year. The Alberta Foundation for the Performing Arts was there to help make these celebrations the great successes that they were. Their prevalence in 1984-85 points out the remarkable diversification underway in the performing arts in Alberta. The very scope of grant applications this year also reflected this diversification.

Foundation funds supported activities ranging from exposure opportunities for promising new talents to unique administrative support for our most highly regarded performing arts organizations, both amateur and professional. The funding available from the Foundation is of a discretionary nature, and as such our programme represents a distinct opportunity for funding support to the performing arts. In this year's annual report the liveliness of Alberta's performing arts is considered side by side with the vibrant arts scene of Paris and Europe at the turn of the century, a time when the financial backdrop of community support for the arts was very different. The Alberta Foundation for the Performing Arts has proven itself to be an important part of the fabric which forms the present backdrop for the thriving performing arts community in Alberta today.

Major changes in the Foundation's financial position have had a significant and positive effect on our operations this year. Together with the Department of Culture, the Board of Directors of the Foundation took a strong position on a new licensing arrangement for lottery monies. The results were most satisfying and our revenues increased twofold. Most importantly these benefits were handed on to Albertans as increased grant dollars for performing artists and performing arts organizations.

Our granting abilities changed in another manner, again resulting in more funds going to the artists. In past years we have invested 75% of lottery revenues received. This year, in recognition of the increasing performing arts activities in Alberta, the Board of Directors resolved, with your permission, to make more funds immediately available to the community, and revenue transferred to reserve was reduced to 50%. Nonetheless, the Foundation achieved an increase in its reserve at year end, which will provide additional funds in anticipation of the continuing trend toward intensified provincial arts activities in coming years.

Responding to the expressed need of the community has been a central goal of the Alberta Foundation for the Performing Arts since its founding. This past year has been especially demanding and rewarding at the same time. On behalf of all members of the Board of Directors, I would like to extend my sincere gratitude for the invaluable opportunity to contribute to the development and broadening of the performing arts in Alberta. The province's record in the performing arts is something of which the Board is proud and it is our aim to ensure that the Alberta Foundation for the Performing Arts continues to provide strong and effective support to the flourishing of Alberta's artistic spirit.



Tommy Banks
Chairman

From the Executive Director

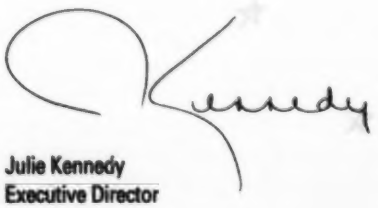
The 1984-85 annual report marks the end of the seventh year of operation of the Alberta Foundation for the Performing Arts. Since 1978 we have observed and responded to a growing diversity and initiative within the performing arts that bears witness to the creative wealth of our artists and to the fertile environment that nurtures its growth.

This year, the Foundation's financial impact on the performing arts environment quadrupled as a direct result of increased lottery income and an increased allocation of that income to our grant programme. This substantive increase in "supply" paralleled the ever-growing "demand" which, together, precipitated administrative expansion and sophistication over the course of the past year.

The most significant administrative enhancement was the publication of application categories and guidelines. The evolution of policy and operating practice has culminated in guidelines which clearly focus the mandate of the Foundation, facilitating the application process for our constituents and assisting the Board in their evaluation of the many and varied submissions. Over 150 applications were reviewed this year from performers and organizations of every type. From these requests, totalling in excess of $2 million, the Board distilled its support to approximately $600,000 granted to 80 applicants.

A second major step toward enhanced administration has been the introduction of electronic data processing. The reporting and data management afforded by a micro-computer system has allowed the staff to keep pace with the requirements of our applicants and to better serve the increased reporting needs of the Board of Directors. In concert with the technological upgrading, the Foundation undertook an operations review to evaluate the existing administrative structure and to ensure appropriate and sufficient resources to meet anticipated needs.

The challenge to continue developing a responsive and efficient administration has been well met this year. A burgeoning artistic environment within an increasingly constrained economic milieu has moved the Alberta Foundation for the Performing Arts into a major role on the Alberta performing arts stage. The vitality and diversity of the community we serve promises continued growth and increased demand. We look forward to the challenge.



Julie Kennedy
Executive Director

Pablo Picasso
Harlequin, Paris, 1901
The Metropolitan Museum of Art,
Gift of Mr. and Mrs. John L. Loeb, 1960

The Arts Environment

Paris at the turn of the 20th Century
Alberta in the 1980's

Arêté Mime, Calgary's energetic three-man mime troop received assistance to participate in the Israel Arts Festival.

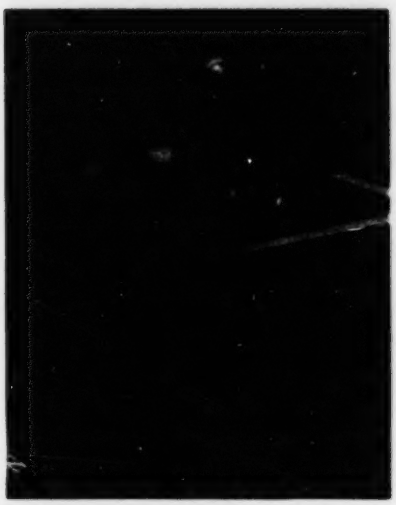
From time to time in the development of societies, certain commonly held beliefs are called into question. This type of questioning often emerges over a short period of time and in a particular place, with the new ideas radiating outward, eventually affecting how others think. Around the turn of the twentieth century in Paris the meaning of art was undergoing redefinition. Performing artists, visual artists, writers, all were challenged by the rapid social changes about them. They watched one another, discussed their ideas, saw common threads tying their perceptions together and, gradually, arrived at an entirely new means of representing their experience. It was a new age in artistic endeavour and the vitality of that time has been repeated only to a limited extent since then.

The last few years in Alberta have seen an evolution of a community in the arts that shares certain features with the early 1900's Paris arts scene. The circumstances, the players, and perhaps most notably the financial setting in which the arts are played out have changed. Taking all of these factors into account, it appears that the stage has been set in Alberta for the emergence of a new environment for the arts.

Artists and Initiative

Artists themselves are the greatest supporters of the arts. Even today artists make significant personal and financial sacrifices in order to continue creating and performing. They work hard at what they do. The idea of the impuverished, struggling artist or "bohemian" grew out of the café life of turn of the century Paris and elements of the notion persist today, even in Alberta. But there are some notable changes in the financial picture for our artists today. Gone are the wealthy patrons supporting their chosen artist. In the past, artists without such personal benefactors had little chance of sustaining their chosen creative activities. Now, the financial environment is becoming more democratic, opening itself to a broader spectrum of individuals and organizations, both amateur and professional. This is where granting agencies like the Alberta Foundation for the Performing Arts come into the picture.

Initiative must first come from the performer or the performing arts agency through proven enthusiasm and dedication. The Foundation responds to this initiative by providing assistance that allows performers to pursue opportunities that they could not otherwise consider due to financial limitations.



The Changing Financial Backdrop

Public arts funding is rarely a one way street — the arts give back to the public as much or more than they receive, both culturally and economically. This year for instance, the Foundation supported a highly practical study which showed the impact that a performing arts event can have on a local

Edgar Degas
Rehearsal of Ballet on the Stage
1878-1879
The Metropolitan Museum of Art,
Gift of Horace Havemeyer, 1929.
The H.O. Havemeyer Collection

From St. Paul, The French Canadian folk dance company Les Blés D'or demonstrated that rural ethnic arts are having a growing impact on public perceptions of Alberta's cultural identity.

economy, in this case Edmonton's innovative and exceptionally popular Fringe Festival.

Likewise, corporate sponsors are becoming increasingly aware of the financial returns that can be generated by the arts and how this can positively reflect upon their direct financial support. People spend money in many ways in order to experience performing arts, whether as a member of the audience or as a contributor to organizations.

A particular success story this year, and one supported by the Foundation, was the Tribach Festival in Edmonton, the largest festival in North America to commemorate the 300th birthday of the great composer J.S. Bach. The festival drew sell out audiences, captured the imaginations of the citizens of Edmonton and Alberta, exposed outstanding Alberta talent, and educated the public about the unprecedented contribution that Bach has made to western music and culture. Moreover, it showed that the arts can have meaningful financial as well as cultural and social impact.

The changing economic climate has caused administrators of performing arts organizations to reconsider the financial bases of their own corporate livelihood. One example is the Loose Moose Theatre Company of Calgary which undertook a marketing project with funds provided by the Foundation, to identify potential new audiences and expand those that they were already drawing on. In a similar manner, many organizations are seeking inventive means of broadening their revenue base to help pay the way for their ongoing activities.

Community and Interchange

Paris was unquestionably the hub of European art activity at the turn of this century. Everywhere in Europe, great thinkers were focusing upon their cultural identity — through art, science, and politics alike. It was the beginning of modernism. Their explorations crossed the boundaries of academic and creative disciplines. Friendships grew between artists in different fields as in the relationship between Pablo Picasso and Igor Stravinsky. Artists and performers discovered shared perceptions amid the clutter of new ideas and values. The challenge to understand the changing times was enormous.

Artists today are faced with new challenges, but

like Paris at the turn of the century, they have found a growing interest in interchange and community. At the turn of the century, the setting for artists to meet was the street and night cafés which abounded in European cities, especially Paris. In Alberta, other issues now share the stage with cultural expression and exploration, and artists are finding their place within a larger realm of

Kees van Dongen
Modjesko, Soprano Singer, 1908
The Museum of Modern Art, New York

K.D. Lang, Consort's "queen of country punk" brought new attention to Alberta as her highly individual performance style gained her new audiences right across Canada this year.

Photo by: ALEXANDER W. THOMAS

public interests and concerns. Art may never have the same social impact that it had in Paris seven or eight decades ago. But there is undeniably an impact, and the rapid advent of festivals in recent years here in Alberta is clear testament to this fact.

This year saw performing artists of all types coming together on the festival stages before an ever-growing and increasingly sophisticated audience. The Alberta Foundation for the Performing Arts has helped provide financial momentum to many of these festivals — events like the Calgary Folk Festival, Edmonton's renowned Jazz City Festival, Tribach, and the North Country Fair held near High Prairie. The resulting contact and exchange among performers and artists has strengthened the community and given both artist and audience a better appreciation of the vitality and diverse nature of the arts environment in Alberta. While the interchange was more direct in Paris eighty years ago, the side by side performances of dancers, musicians, and actors today is providing a similar form of cultural enrichment, which bodes well for the continued flourishing of the performing arts in Alberta. The setting is dramatically different than Paris in the early 1900's but the net effect is the same — a renewal of interchange within the arts and a new form of cultural enlightenment through increased public exposure to the arts.

Exploration and Developing Talents

Great art requires time to achieve its status of greatness. So often, works destined for greatness have been overlooked or rejected initially only later to be appreciated and elevated to their deserved level of recognition. Likewise, young talents often remain unrecognized beyond a small circle of teachers and supporters whose combined diligence brings about the flowering of these talents. This was also the case for great talents of modern European art, such as painter Henri Matisse and composer Eric Satie. Some of the greatest musical compositions and paintings went unnoticed for decades until they were later recognized as milestones in the history of their individual art forms.

Through its granting programs, the Alberta Foundation for the Performing Arts helps nurture artistic potential. Promising young talents such as violinist Julie Kang and pianist Brent Krawchuk were assisted by the Foundation helping them to obtain opportunities to perform nationally and internationally. At a more fundamental level, the Foundation supported the Suzuki Conference in Calgary, helping to promote the valuable contributions of this highly effective music teaching method for young people.

While it is impossible to predict which creative initiatives and talents will achieve future importance, it is vital that the environment in which performing arts activities develop allow for a diver-

Henri Matisse
Dance (1st version), 1909
The Museum of Modern Art, New York

Young talents like Julie Kang received support from the Foundation this year. The Foundation makes every effort to ensure that such developing artists obtain full latitude for growth and recognition.

Photo by PHOTO GENUS

sity of ideas and approaches. As always, there are experimenters in the performing arts—those who risk the most by working at the fringe of popular acceptability. Without their efforts, the artistic vocabulary would remain static. The Alberta Foundation for the Performing Arts commits a share of its funding each year to Alberta's true pioneers in the performing arts, recognizing the latitude required for innovation and artistic exploration.

Recognition and Exposure

An interesting aspect of the music, dance, and art produced in Paris in the late 1800's and early 1900's is that much of it has stood the test of time. With the continued growth in the arts since that time, the competition has certainly increased and producing "great" works or performances has become proportionately more difficult. Whereas artists at other times could attain prominence without leaving one centre such as Paris, today artists often become well known only through performance and exposure beyond their own homeground, whether at early or advanced stages of their careers.

Alberta is receiving wider attention as a source of exceptional talent in the performing arts. Locally prominent personalities in the performing arts such as K.D. Lang and Jazz musician "Big" Miller were assisted by the Alberta Foundation for the Performing Arts over the past year as they sought to increase their exposure through performances outside Alberta. The idea worked in both cases and the resulting national and international exposure is doing more than help the artists alone. The recognition which they are gaining reflects directly on the province, demonstrating to others that Alberta supports a healthy environment for the performing arts.

Artistic success is measured in many different ways depending on one's perspective. Recognition, popularity, innovation, individual growth, increasing awareness are only a few factors that come into play. Every individual, every artist or performer sets her or his own criteria for measuring what will be personally valuable at a particular time. Public granting agencies like the Alberta Foundation for the Performing Arts are in the challenging and often risky position of deciding who will and who will not receive support, knowing that most if not all submissions are genuine expressions of initiative and need. Ultimately the true gauge of the effectiveness of such funding agencies will not be the limited results in one year or the next, no matter how important these results might appear. Instead, the arts environment of a particular place at a particular time, and the coinciding agents of support for the arts, will be judged by time. History has attested to the vibrancy and impact of the Paris arts environment at the beginning of this century. In a similar fashion, history will be the judge of the cultural and economic stage on which Alberta's performing arts are played over the course of the nineteen-eighties.

BALANCE SHEET

As at March 31, 1985

ASSETS	1985	1984
GENERAL FUNDS		
Current:		
Cash	$ 2,756	$ 21
Short-term investments (Note 4)	162,301	1,006,472
Interest receivable	133,073	59,562
Accounts receivable	87,404	39,449
Prepaid expenses	839	–
	386,373	1,105,504
Long-term investments (Note 4)	2,393,634	900,000
Fixed:		
Furniture and equipment, at cost	20,008	3,721
Less: Accumulated depreciation	4,804	1,154
	15,204	2,567
	2,795,211	2,008,071
RESTRICTED FUNDS (Note 5)		
Current:		
Cash	–	1
Short-term deposits, at cost	–	166,644
Accrued interest	–	2,367
	–	169,012
	$2,795,211	$2,177,083

LIABILITIES AND SURPLUS	1985	1984
GENERAL FUNDS		
Current:		
Bank overdraft	$ –	$ 5,632
Accounts payable	10,267	4,075
Grants payable	66,567	33,000
	76,834	42,707
Surplus:		
Reserve (Note 8)	2,484,303	1,937,608
Operating surplus	234,074	27,756
	2,718,377	1,965,364
	2,795,211	2,008,071
RESTRICTED FUNDS		
Unexpended funds	–	169,012
	$2,795,211	$2,177,083

The accompanying notes are part of these financial statements.

STATEMENT OF REVENUE, EXPENDITURE AND OPERATING SURPLUS

For the Year Ended March 31, 1985

REVENUE	1985	1984
Western Canada Lottery Alberta Division (Note 8)	$1,093,390	$ 482,500
Investment income	249,319	166,804
Donation	1,000	–
Transfer from restricted funds (Note 5)	170,176	1,175
	1,513,885	650,479
EXPENDITURE		
Regular programme	443,078	310,853
Performing Arts Incentive Funding Programme	170,500	622
	613,578	311,475
Administrative:		
Salaries and employee benefits	58,478	37,867
Travel	21,980	15,365
Honoraria	19,810	14,530
Supplies	16,114	3,810
Rent	8,733	6,091
Telephone	3,897	3,556
Depreciation	3,716	430
Legal and professional	3,230	469
Postage	2,687	1,042
Meetings	2,445	1,808
Insurance	869	646
Training and seminars	810	–
Utilities	552	–
Loan interest	–	549
Miscellaneous	2,068	1,265
	145,389	87,428
Non-administrative	1,905	19,418
	760,872	418,321
Excess of revenue over expenditure	753,013	232,158
Operating surplus at beginning of year	27,756	157,473
	780,769	389,631
Appropriated to reserve (Note 8)	546,695	361,875
Operating surplus at end of year	$ 234,074	$ 27,756

STATEMENT OF RESTRICTED FUNDS

For the Year Ended March 31, 1985

	1985	1984
Interest on short-term investments	$ 1,164	$ 13,934
Less: Transfer to general funds	170,176	1,175
Excess of revenue over expenditure	(169,012)	12,759
Unexpended funds at beginning of year	169,012	156,253
Unexpended funds at end of year	$ –	$ 169,012

STATEMENT OF CHANGES IN FINANCIAL POSITION — GENERAL FUNDS

For the Year Ended March 31, 1985

	1985	1984
Sources of cash:		
Excess of revenue over expenditure	$ 753,013	$ 232,158
Add: Depreciation	3,716	430
Fixed assets written off	800	–
Amortization of bond discount	(384)	–
	757,145	232,588
Proceeds from sale of fixed assets	72	–
	757,217	232,588
Uses of cash:		
Purchase of fixed assets	17,225	100
Purchase of long-term investments	1,493,250	900,000
Prepaid expenses	839	–
	1,511,314	900,100
Cash required	754,097	667,512
Add:		
Increase in receivable	121,466	89,137
(Increase) in payable	(34,127)	(39,992)
	87,339	49,145
Total cash required	841,436	716,657
Balance of cash and short-term investments beginning of year	1,006,493	1,723,150
Cash and short-term investments end of year	$ 165,057	$1,006,493

NOTES TO THE FINANCIAL STATEMENTS

March 31, 1985

1 AUTHORITY

The Alberta Foundation for the Performing Arts operates under the authority of the Cultural Foundations Act, Chapter C-40, Revised Statutes of Alberta 1980, as amended.

2 SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with generally accepted accounting principles. Depreciation is recorded using the straight-line method at the following rates:

Office furniture and equipment — 15% of original cost
Computer equipment — 30% of original cost

3 CHANGE IN ACCOUNTING POLICY

In 1985, the Foundation changed its method of accounting for grants from a cash basis to an accrual basis. The change was made retroactively and the operating surplus for 1984 was reduced by $33,000. The change resulted in a decrease of $36,567 in the operating surplus for the current year.

4 INVESTMENTS

Investments are recorded at cost plus accumulated amortization of the purchase discount and comprise the following:

	Maturity Date	Interest Rate	Par Value	1985
SHORT-TERM:				
Treasury Bills:				
Government of Canada	April 19, 1985	8.40%	$163,000	$ 162,301
			1984	$1,006,472
LONG-TERM:				
Guaranteed investment certificates:				
Canada Trust	November 7, 1985	10.00%	$ 300,000	$ 300,000
Montreal Trust	April 2, 1986	11.75%	300,000	300,000
Royal Trust	October 7, 1987	12.00%	300,000	300,000
National Trust	October 7, 1988	12.05%	300,000	300,000
National Trust	April 18, 1989	13.25%	300,000	300,000
			1,500,000	1,500,000
BONDS:				
Government of Canada	November 1, 1989	12.25%	300,000	297,943
Government of Canada	December 15, 1994	12.50%	300,000	295,691
Government of Canada	February 1, 1995	11.50%	300,000	300,000
			900,000	893,634
			$2,400,000	$2,393,634
			1984	$ 900,000

5 RESTRICTED FUNDS

A grant of $465,000 was received by the Foundation in 1982 from the Province of Alberta, Department of Culture, to administer a Performing Arts Incentive Funding Programme. The Programme terminated on January 1, 1984 and surplus funds from the Programme were distributed to eligible performing arts organizations during the current year. The transfer from restricted funds and the grants disbursed therefrom, are incorporated in the statement of revenue, expenditure and operating surplus.

NOTES TO THE FINANCIAL STATEMENTS

March 31, 1985

6 FINANCIAL ASSISTANCE TO THE PERFORMING ARTS

Assistance to performing artists and organizations is provided in the form of grants and advances which may be repayable to the Foundation when royalties or producers' receipts are received by the recipients.

7 COMMITMENTS

As at March 31, 1985, the Foundation had commitments totalling $144,935 (1984 $51,837) in respect of grants approved but not disbursed where certain conditions were still to be met by the applicants.

8 RESERVE

By a resolution of the Board of Directors in the current year 50% (75% in previous years) of the funds received from the Western Canada Lottery Alberta Division are to be retained and invested by the Foundation, thus providing a long-term and autonomous source of future funding for the grant programmes. During the year, $546,695 (1984 $361,875) was appropriated from operating surplus for this purpose. An amount of $2,484,303 has been appropriated to date.

9 COMPARATIVE FIGURES

The 1984 figures have been restated where necessary to conform to 1985 presentation.

10 APPROVAL OF FINANCIAL STATEMENTS

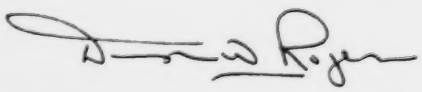
These financial statements were reviewed by the Treasurer and recommended for approval by the Board.

AUDITOR'S REPORT

To the Members of The Alberta
Foundation for the Performing Arts

I have examined the balance sheet of The Alberta Foundation for the Performing Arts as at March 31, 1985 and the statements of revenue, expenditure and operating surplus, restricted funds and changes in financial position — general funds for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as I considered necessary in the circumstances.

In my opinion, these financial statements present fairly the financial position of the Foundation as at March 31, 1985 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles applied, after giving retroactive effect to the change in the method of accounting for grants as explained in Note 3 to the financial statements, on a basis consistent with that of the preceding year.



F.C.A.
Auditor General

Edmonton, Alberta
September 9, 1985

A complete list of grant recipients is available on request from the Foundation

Board of Directors

Chairman
Tommy Banks
Vice Chairman
Anne Green
Secretary
Robert Cook/Glen Buick
Alberta Culture Liaisons
Treasurer
Eric Geddes
Directors
Judy Breitkreitz
Emily Chase
Paul Crossfield
Ted VanEeken
Jack Goth
Lise Holeton
Charles MacLean
Earl May
Alexandra Munn
Sukumar Nayar
Anna Sudden
William Yule
Arnold Edinborough
Executive Director
Julie Kennedy
Secretary
Patricia Lukawenko

Concept & Design
Marna Bunnell
Brian Noble